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ABSTRACT

This report contains the minutes of the National Art Education Association (NAEA) Women's Caucus Business Meeting held May 2, 1992 at the NAEA National Art Education Convention in Phoenix, Arizona. The issue highlights the Women's Caucus Awards, presented April 4, 1993 in Chicago, Illinois. A description of these awards and the nomination procedures is given. An acceptance speech by Alice Schwartz Mattil, recipient of a June King McFee award, is preceded by an introduction given by Kathy Connors. A second recipient of this award, Enid Zimmerman, is introduced by Mary Stokrocki. Mattil's speech, and Zimmerman's speech, "The Ordinary and Extraordinary: Stories from the Heart" are autobiographical pieces, as is "Glimpses of Past, Present, and Future" (Elizabeth Garber). The latter, is a speech given by Garber on acceptance of the Mary Rouse award. Other articles are: "Judith Dierkes Exhibits in Knoxville"; "Report Editor Resigns: Yvonne Gaudelius To Become New Editor"; "Briefing Paper: Responding to the Recognizing Excellence Agenda" (Kristin Congdon); "Delegates Assembly Report: Chicago April 1-2, 1993"; "A Proposal to Change the Title Women's Caucus to The Caucus on Gender Issues"; "'Women in the Arts Day' in Tennessee"; and "Dr. Pearl Greenberg Retired: Scholarship Fund Begun". Two book reports are given by Sharon Kesterson Bollen on "Breaking the Rules: Audrey Flack: A Retrospective 1950-1990," by Thalia Gouma-Peterson, editor; and "The Voices of Women Artists" by Wendy Slatkin, editor. A list of the National Art Education Association Women's Caucus 1993-94 Executive Board members, coordinators, and representatives is given along with their addresses and phone numbers. This issue also contains several photographs of Women's Caucus members and award recipients. (MM)

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ED 378 110

THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

SUMMER/FALL 1993 ISSUE NUMBER 52

Mixed Media painting
by Barbara Prezeau

THE NAEA WOMEN'S CAUCUS REPORT WANTS TO FUNCTION AS A READER'S FORUM AND WELCOMES ARTICLES, LETTERS, BOOK AND EXHIBITION REVIEWS, NEWS ITEMS, SYLLABI FROM COURSES INVOLVING WOMEN IN ART AND EDUCATION.

Deadline for next issue is DECEMBER 30, 1993

PLEASE SEND YOUR CONTRIBUTIONS TO:

Dr. Yvonne Gaudelius, *Report* **Editor**
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..... Enid Zimmerman and Heather Anderson at the NAEA Women's Caucus Luncheon in Chicago, 1993

Please send notices of change of address and membership renewal to :
Mrs. Crickette Todd
901 Cedar Park Drive
Cincinnati, OH 45233

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President's Message

These are exciting times for the Women's Caucus. Not only is the dialogue about women's issues as they relate to art and education increasing, but so too are our actions. The recent publication of ***Women Art Educators III*** has contributions from over 20 artists and art educators, all presenting new ways to think about contemporary feminist issues. Robyn Turner is chairing a committee to produce a widely distributed series of ***Educational Equity Tips*** that will focus on the issues most relevant to a multicultural society today. We are beginning a healthy exchange about the focus and the name of the Caucus, and we are rapidly making plans for next year's conference in Baltimore.

I thank all of you who attended the Women's Caucus Business Meeting in Chicago in April. During that meeting, I was asked to report in our newsletter on the NAEA Recognizing Excellence Program and the Women's Caucus initiative. Our goal reads as follows: **"To insure gender equity in all art education programs in the country."** This is a broad statement that actually repeats our mission. I will be writing a briefing paper to expand on this goal.

Everyone is encouraged to think about candidates for the 1993 Mary Rouse and June McFee Awards. If you were able to attend the Chicago Awards Ceremony, you know what a special event this is.

I hope you all had a pleasant and productive summer.

Kristin Congdon
Women's Caucus President

Ceramic Sculpture by Marva Jolly

Attention Graduate Students and Advisors

Searching for a thesis or dissertation topic? The Women's Caucus has yet to have a comprehensive history written of its early days. The Possibilities are endless — highlight Judy Loeb, our first president and author of Feminist Collage, or look at the Caucus as a unit for social change. For more ideas and/or information about the archives, please contact: Dr. Kim Finley-Stansbury, Department of Visual Arts, Southeastern Louisiana University, Box 765 SLU, Hammond, LA 70402.

MINUTES of the NAEA WOMEN'S CAUCUS BUSINESS MEETING

DATE: May 2, 1992
TIME: 4 - 6 PM
PLACE: NAEA National Art Education Convention - Phoenix, ARIZONA
Civic Plaza in Phoenix, AR
Room: Tucson 41

AGENDA

1.) **APPROVAL OF THE AGENDA**: Carmen Armstrong, Women's Caucus President distributed a printed agenda. It was accepted as presented.

2.) **MINUTES 1991**: Acceptance of the MINUTES of the 1991 NAEA Women's Caucus Business Meeting Maryl Fletcher De Jong, Secretary, distributed copies of the MINUTES of the 1991 Business Meeting. They were printed in the Summer Special Issue # 47, 1991, pages 13-18, of The Report. It was moved by Anne Gregory to accept the MINUTES as distributed, seconded by Kathy Connors. Motion passed.

3.) **ANNOUNCEMENTS:** .....Carmen Armstrong

A. A list of NAMES and ADDRESSES of the Women's Caucus Executive Board & Coordinators was distributed by Carmen. Kim Finley-Stansbury's new address is 304 E. Chestnut Street, Arnite, LA 70422. Please give Carmen any changes and/or corrections.

B. LUNCHEON. Carmen announced that Women's Caucus Luncheon would be held on Monday, May 4th, at noon at the Matador Restaurant famous for Mexican food at the cost of $ 9.20. Mary Stokrocki is coordinating the Luncheon and accepting reservations.

C. SPECIAL THANKS. Enid Zimmerman lead the Caucus members present in complimenting Carmen Armstrong for the excellent job that she had done as the Caucus's President.

4.) **REPORTS FROM OFFICERS, COORDINATORS, & REPRESENTATIVES:**

A. **PAST PRESIDENT**: Anne Gregory, Past President, talked about her convention program concerning the "Slide Sharing" of art work's by Caucus members that she is working on for 1993 in Chicago. Linda Sue Chazin will be assisting her. Anne asked the Caucus for their ideas on how to improve this program.

B. **TREASURER**: Crickette Todd, Treasurer presented the following Treasurer's Report.

Last Year's BALANCE Savings $ 1,305.43
Checking $ 636.67

Total $ 1,942.10

CURRENT BALANCE Savings $ 1,054.49
Checking $ 476.19

Total $ 1,531.19

The major expense is the printing/mailing, of our three annual Newsletters, The Report. Each issue costs approximately $ 415 to print. The Treasurer's Report was accepted as presented.

C. **MEMBERSHIP**: Crickette Todd stated there was a total of 232 caucus members. There were 32 new members. She distributed the current membership addresses list. Crickette reminded Caucus members to renew their WC Caucus membership and distributed "membership forms. She had extra membership forms for distribution by Caucus members to colleagues. Members were encouraged to each do our own private membership drive. Renee Sandell requested that we each obtain three new members this year.

WC PINS are still available for $ 10.00.

D. **STATE REPRESENTATIVES REPORT**: Coordinator & State Representatives Reports. Liz Hartung, WC State Representatives Director, asked for names of individuals for states which do not currently have State Representatives listed. She encouraged Caucus members to present session on women's issues and concerns during our annual state art education programs and to provide state convention committee names of women artists who could speak at their conventions. Liz would like to develop a "Slide Program" women artists that could be reproduced for WC members to use themselves in order to present state convention programs. Any suggestions would be welcomed.

E. **THE REPORT:** Kathy Connors, editor of The Report, stated that three issues were published this past year. Carmen Armstrong praised Kathy for her excellent newsletters. Kathy said that she would be willing to continue as The Report Editor for two more years. Kathy requested articles and information, especially about research and new women's courses. Black and white photographs of members teaching, etc. are welcome.

BOOK REVIEWS: Kathy thanked both Saron Kesterson Bollen and Doug Blandy for their excellent reviews and encouraged all of us to submit book reviews.

F. **ARCHIVIST/HISTORIAN REPORT**: Kimberly Finley-Stansbury, WC Archivist & Historian filed her report with Laurie Hicks, who presented it. There are two major items: (1.) She has begun a WC File Inventory and has a handwritten copy with her. (2.) The only request for WC materials for research came through Maryl Fletcher De Jong, who is working with Dr. John

Michael at Miami University in Oxford, Ohio. John is compiling a brief history of all NAEA Affiliates for an NAEA publication on the history of NAEA. Maryl has been assisting John in his WC research. Maryl has a copy of John's WC's history to date. Kimberly requests any materials pertinent to the WC Caucus be mailed to her, such as presentation handouts. She called for more research, especially of doctoral students, to focus on the WC organization, individuals, trends, and issues of the Women's Caucus.

G. **DELEGATE'S ASSEMBLY REPRESENTATIVE REPORT:** Ann Bachtel, WC's Delegate Assembly Representative reported that it had been a busy and productive session, passing 25 resolutions. Ann reminded us that the Delegates Assembly is a recommending body to the NAEA Board of Directors. The most important item was the vote to recommend that the "best" Affiliate's Newsletter be given an NAEA Award similar to that currently given to the "best" State Newsletter. Ann also discussed the forming of an "Inter-Affiliate" group to be formed so that the NAEA Affiliates would have one vote on the Delegate's Assembly. Carmen thanked Ann for her excellent work.

H. **STUDENT REPRESENTATIVE REPORT:** Beth Pudlowski was unable to attend this business meeting.

I. **LIAISON - MUSEUM DIVISION REPORT:** Anne El-Omami was unable to attend this business meeting.

J. **LIAISON - WOMEN'S ORGANIZATIONS REPORT**: Heather Anderson, WC's Liaison announced that the College Art Associate's Women's Caucus would meet in Seattle in 1993. They met in Chicago in 1992 and held programs concerned with women & power issues and a need for equality. The enrichment powers of art were also highlighted.

K. **LIAISON - NAEA NEWS & AFFILIATE REPORT to the NAEA BOARD REPORT:** Carmen Armstrong reported that she served as editor for five Women's Caucus's column published in the NAEA NEWS. She has filed this year's annual WC's written report with the NAEA Board that summarizes the work of the current association. As WC's new President Kristin Congdon will become editor of the WC's (800 word) column that is published every other month in the NAEA NEWS. Send any pertinent news items to Kristin.

L. **JUNE KING McFEE AWARD REPORT**: Georgia Collins reported for Jean Rush, Chair, that there would be no June King McFee Award presented this year. Nominations are current for a three year period, so nominations received this year would be given an extra year. Carmen reviewed the criteria for this award, stating that outstanding job service and teaching were concerned, not just research.

M. **MARY J. ROUSE AWARD REPORT**: Sally Hagaman, Chair, reported that this year's Mary R. Rouse Award recipient was Mary Stokrocki, Associate Professor of Art at Arizona State University. She was nominated by Lynn Galbraith. Everyone is invited to attend WC's Award Ceremony on the evening of May 4th from 8-10 PM in the South Ballroom, Omni Hotel. Mary's address will be printed in a future issue of The Report.

N. **WOMEN, ART and EDUCATION COURSES REPORT:** Renee Sandell requested anyone teaching a course on women in art and education to please send her a syllabus. She would in turn share these course syllabi with others. Renee also requested lesson plans, handouts, etc. The materials sent to her can be concerned with broader issues of "women's studies.

5. **NOMINATING COMMITTEE REPORT:** Blanche Rubin & Enid Zimmerman, WC's Nominating Committee for the election of WC President-Elect, Treasurer, and Secretary for 1992- 1994, reported that there were two candidates for the President-Elect position. The criteria and guidelines for the WC's Officers was distributed.

President-Elect.

1. Laurie Hicks was nominated by Renee Sandel, who outlined her qualifications. Laurie Hicks then read her statement.

2. Kathleen Connors was nominated by Carmen Armstrong, who outlined her qualifications. Kathleen Connors read her statement.

After a discussion, Rogena Degge moved that the Women's Caucus experiment during the next two years with a Co-Presidency-Elect, with the responsibilities being shared by both Laurie Hicks and Kathy Connors. Both candidates were in favor of this motion. Anne Gregory stated that she was not in favor because one person needed to take the leadership role, so that people knew whom to contact. Laurie and Kathleen said that would each serve as the contact person for one year and share the responsibilities of the President-Elect position. Mary Stokrocki seconded the motion. The motion passed. Laurie Hicks and Kathleen Connors will be WC's CO-President-Elects.

Positions of Treasurer and Secretary: Crickette Todd was nominated for WC Treasurer and Maryl Fletcher De Jong was nominated for WC Secretary. Nominations were closed and a vote taken electing them to these positions.

6.) **1992 NAEA WOMEN'S CAUCUS PROGRAM COORDINATOR REPORT**: Blanche Rubin outlined the WC's Programs at this convention. The WC's Programs were printed in the last issue of The Report. It was requested that copies of the WC's Program be made available and distributed during the NAEA Convention at the Chicago 1993 Convention.

7.) **1992 NAEA WOMEN'S CAUCUS LOCAL ARRANGEMENT CHAIR REPORT**: Mary Stokrocki stated that the WC's Luncheon would be held at noon on May 4th at the Matador Restaurant. Mary announced two special presentations on the NAEA Program: (1.) Dr. Julie Codell, Chair of School of Art, Arizona State University, will speak on "Art History Perspectives of Diversity in Western Culture" on May 3, 3:00 PM in Tucson 38. Dr. Muriel Magenta will present a "Video Docu-drama: The Art of Muriel Magenta" at 11 AM in Tucson on May 3rd. Both women will attend the Luncheon. Forty people had signed up for the Luncheon.

8.) **INDUCTION of the 1992 - 1994 WOMEN'S CAUCUS PRESIDENT**: Carmen Armstrong turned the meeting over to the new President of the Women's Caucus, Kristin Congdon. Kristin thanked Carmen for her outstanding work and accomplishments as WC's President and then read her "Presidential Address" outlining her goals and concerns for the Women's Caucus in the next two years. Her addressed will be printed in The Report.

9.) **WOMEN ART EDUCATORS REPORT**: Kristin Congdon & Enid Zimmerman, co-editors invite manuscripts or art work for Women, Art Educators m, a publication of NAEA Women's Caucus. Finds to support this publication come from the Mary Rouse Memorial Endowment at Indiana University. The topic addressed will be "Contemporary Feminist Issues in the Theory and Practice of Art Education. " A wide variety of formats are encouraged such as storytelling, plays, black and white drawings, comics, and jokes. Kristin and Enid encourage the writers to investigate not only ideas which are timely, but innovative ways to explore and present contemporary feminist issues in art education. The "DEADLINE is October 1, 1992.

10.) **NAEA WOMEN'S CAUCUS POSITION STATEMENT REPORT**: Kristin Congdon & Kathy Connors distributed copies of the WC's Position Statement. This statement was printed in The Report and members were requested to review this statement and to make any recommendation for changes.

11.) **OTHER BUSINESS:**

A. **INTER-AFFILIATE COUNCIL**. Laurie Hicks and Kerry Freedman-Norberg reported what had taken place during the Delegates Assembly. At the present time only the Retired Affiliate has a vote. When taking votes, each State Representative holds up his/her "name plaque." Since the Affiliate Representatives are also each given a "name plaque" with the Affiliate name, the Affiliate Representatives began holding up their Affiliate plaques for each vote. Doug Blandy told the Delegates Assembly that the Affiliates wanted to have their votes recorded, even though unofficial, because the affiliates' votes needed to be heard by the members of the Delegates Assembly and the NAEA Board of Directors. This assertive action won a small victory. More Affiliates sent representatives this year and a roll call vote illustrated this show of force. The next step would be to obtain an "Inter-Affiliate" vote on the Delegates Assembly. A motion was passed by the Delegates Assembly with this request. Now support is needed for an "INTER AFFILIATE REGIONAL VICE PRESIDENT. A motion to support this position was made by Laurie Hicks and seconded by Martha Daugherty. Motion passed.

B. MISSION OF THE WOMEN'S CAUCUS. Carmen Armstrong lead a discussion concerning the advocacy role of the WC Caucus. Question: Has our mission changed? It was suggested that the Caucus review its By-Laws. Some gender issues were discussed. Maryl Fletcher De Jong asked if anyone had a suggestion for another name/title for "Fellows," since the NAEA has a group of "Fellows" that it honors annually. WC Caucus members were asked to think about the Caucus's mission and to send thoughts to Kristin Congdon during the coming year. Kristin reminded us to complete the form printed in The Report, requesting Caucus members to check off issued which they felt most important. This list included: Curricular Issues: feminist criticism, inclusion of women artists; Equity Issues: sexual harassment, hiring, tenure & promotion; Leadership Issues; Making connections with other women's groups and with NAEA Affiliates; and any other issues. Copies of this questionnaire were distributed.

12.) **MEETING ADJOURNED**: The Women's Caucus Business meeting was adjourned at 6:00 PM.

MINUTES respectfully submitted by:

Dr. Maryl Fletcher De Jong, NAEA Women's Caucus Secretary
University of Cincinnati - Clermont 4200 Clermont College Drive
Batavia, OH 45103-1785

Alice Schwartz Mattil, Enid Zimmerman, 1993 June King McFee Award Recipients and Elizabeth Garber, 1993 Mary J. Rouse Award Recipient

Women's Caucus Awards
Nomination procedures

On behalf of the Women's Caucus, I invite all NAEA members to nominate candidates for the Mary J. Rouse Award and the June King McFee Award. The deadline is a complete application postmarked, **December 31, 1993.** The descriptions of the awards are as follows:

Mary J. Rouse Award

Eligibility Criteria: The nominee should be a young or early professional, female or male, at any level, who has demonstrated outstanding performance in scholarship, leadership, and teaching. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated. ***Send Nominations To:*** Dr. Mary Stokrocki, School of Art, Arizona State University, Tempe, Arizona 85287-1505.

June King McFee Award

Eligibility Criteria: The nominee should be a person who has brought distinction to the field of art education through exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service bearing on education in the visual arts. Current members of the Executive Board of the NAEA Women's Caucus may not be nominated.

Send Nominations To: Dr. Georgia Collins, Department of Art, 307 Fine Arts Building, University of Kentucky, Lexington, Kentucky 40506-0022.

For Both Awards:

Nomination Process:

1. Nominations may be submitted by any member of the NAEA Women's Caucus.
2. The Nomination Announcement will appear in the NAEA News and the Women's Caucus newsletter, The Report.

Application Requirements:

1 Current membership of nominee in NAEA.
2. Current vitae of candidate for the award.
3. Cover letter from the person nominating the candidate.
4. Brief statement, one double-spaced typewritten page by the nominee about her/his work.
5. Supplementary letters of recommendation from three other established art educators.
6. Five sets of these materials sent to the awards coordinator. (This includes the candidate's vitae, nominator's cover letter, candidate's brief statement, and three supplementary letters of recommendation).
7. A stamped, self-addressed envelope for the return of application materials.

For more information on the awards, please contact either **Dr. Georgia Collins, or Dr. Mary Stokrocki.**

Introduction to Alice Schwartz
upon the presentation of the
June King McFee Award
Chicago, 1993
by Kathy Connors

It is a happy privilege to introduce Alice Schwartz Mattil. I have known Alice for 20 years - at first as her student - and later as one who thinks of her as friend.

Alice is one who has always had clear vision and ideas which she pursued with a very modest tenacity. Even though she was a pioneer in the use of video technology in arts education and was sought after internationally to share her expertise - one never got the impression that Alice thought of this as anything remarkable. Rather, it was just something she did well enough to share with anyone who would inquire.

Throughout her career, Alice has taught and advised hundreds of students and has volunteered much of her time and expertise to community services.

By her example we all gain a deep insight into the meaning of what it is to be a dedicated art Educator.

Alice is notorious for pampering students and colleagues in her home, encouraging the sharing of such sumptuous delights as research projects, philosophical dialogue, gourmet repasts, and a dog named Blooper on one's lap.

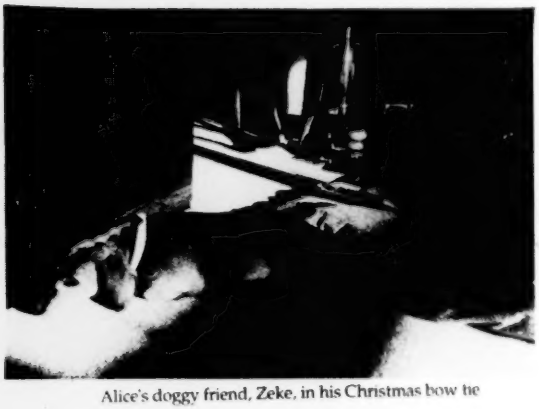
Alice is a gentle role model for all who would teach art. once, while I was a guest in her home, I saw, on her hall table, a book about Japanese business and culture. The title was: Smaller is Better. I agree.
I give you Alice Schwartz Mattil . . .

Kathy Connors presenting McFee Award to Alice Schwartz Mattil

Given upon acceptance of the
JUNE KING MCFEE AWARD
Chicago, NAEA National Convention
April 4, 1993

Alice Schwartz Mattil

Kathy Connors (l) and Alice Schwartz Mattil



Alice's doggy friend, Zeke, in his Christmas bow tie

What a happy occasion this is for me! It is such an honor to receive the June King McFee award and to be listed along with the outstanding women and man who have been recognized by the Womans Caucus at earlier NAEA meetings. There have been so many wonderful individuals who have brought me to this period of my life, and who have supported me in each of my endeavors.

There is a lovely hymn, one of my favorites, that includes the line, "And He will lift you up on eagles wings". That line is so meaningful to me because all of my life I have been lifted up on so many wings of eagles, my supportive wings that I have known through the years.

My life began many years ago in Salina, Kansas. My father was a practical business man of German descent with a lifelong love of art. Mother was a charming Irish-born lady who believed in leprechauns and the wee people and their stories. She taught us all to see them, too. Dad was born in Kansas but was sent back "East", as we say in Kansas, to study art at the Pennsylvania Academy of Art. He had to drop out of school to return home to take over the family business. But, his interest in art continued over his entire lifetime. His hobby was workcarving.

Dad and mother centered their lives around their four children. We were taken to art exhibitions and encouraged to develop art interests. My two sisters and I all majored in art in college, but my brother chose to follow dad in business. As a child, I began to make puppets of all kinds. Dad built a stage and helped me model puppet heads and mother helped me with the costumes. With my younger sister, we presented plays to family gatherings, schools, and clubs.

Dad would have kept us all close to home but mother was the one who encouraged us to explore, to travel, and to seek adventure. I can still see her as each of her children set off for school, to summer camp, to travel, or for any experience which would take us away from home. She would stand in the large glass window of the sun porch giving us her special farewell, "May the Lord hold you in the hollow of His hand".

After high school, I attended Ward-Belmont, a junior college in Nashville, Tennessee, where I made lift-long friends. After finishing at Ward-Belmont, I transferred to the University of Kansas where my older sister, Betty, was teaching in the design department. I was undecided as to what direction my studies would take. I remember Betty saying "why don't you take some courses in art education because Maude Ellsworth

teaches a course in puppetry in the art education program".

Maude Ellsworth took me under her very strong eagle wings and guided me through the program. She was my mentor, a strong, remarkable woman. Maude Ellsworth began her teaching career in a small, one room school in Southeastern Kansas. She told me how she won her first teaching position by demonstrating her skill at drawing an apple and a tulip on the blackboard. Maude was energetic, articulate, and deeply devoted to art education. At the time I entered the University of Kansas, she was serving as the art supervisor for Lawrence, Kansas, and half time at the University of Kansas. She was a leader and mover in professional groups such as the Kansas Art Association and the Western Arts Association, one of the four Associations that formed the NAEA. She also was the first woman to serve as President of the Kansas Teachers Association. I remember Miss Ellsworth repeating many times how amused she was when a superintendent of schools complemented her by saying "she thought like a man". I thought at that time,"I don't want to think as a man, I want to think as a woman". Maude taught me so many things, giving me a foundation to form my personal philosophy of art education.

She supported me and pushed me when my shyness held me back. She made me feel that I could do almost anything. It was through Maude that I first became involved in media. She has me take over a program she had been doing called "Art by Radio". Each week I broadcast an art program to the children in the rural classrooms all across Kansas. Each broadcast was one-half hour in length.

During my senior year at the University of Kansas I was hired as the Assistant Art Supervisor of Lawrence, Kansas Public School. Under Maude, I learned so much working with classroom teachers, presenting workshops, speaking to various groups about art, visiting schools, and working directly with children in the classroom.

During World War II, I left teaching to work for Mid-Continent Airlines in Kansas City they joined the American Red Cross to serve in the Pacific area - the Philippines, Korea, and Japan. I served as a crafts specialist in Red Cross clubs on army bases. It was a fascinating experience. I was sent also to Beijing on a leave and saw that city in all its glory.

At the conclusion of my Red Cross service, following the war's end, I returned to the University of Kansas, again to teach in the design department and in the art education program. I finished an MFA with a major in textiles and a minor in crafts. In 1951 I left for Germany on Fulbright scholarship. I enjoyed fourteen wonderful months at the Landeskunstschult in Hamburg, studying textiles under two exceptional German teachers. During term breaks and holidays, I was able to travel all over Western Europe - sometimes riding two-on a motorcycle with classmates.

On my return, I resumed my teaching at the University but was informed one day by the Dean that if I wanted to be promoted I would have to earn a doctorate. I really did not want to work toward another degree but, again, Maude Ellsworth gave me a push and insisted that I "go back East" to study with a teacher she knew, Viktor Lowenfeld. So I packed for the summer and stayed two years, inspired and lifted again on eagles wings. Dr. Lowenfeld, Ed Mattil, Ken Beittel, Yar Chomicky as well as many strong fellow graduate students. These were wonderful years of graduate study. It was a big thrill when Dr. Mattil invited me, as a graduate assistant, to help him with a television series he was developing - a Saturday morning art program for children and parents to watch at home. Little did I know that this experience would set the direction for my career. This was in the early days of TV, before the invention of video tape. The series was called Key to the Cupboard and was broadcast live every Saturday morning. Our script writer, Gil Aberg, produced a script which we studied on Thursday, rehearsed on Friday, and broadcast live on Saturday. A chief character was a mouse named Francois, who lived in the cupboard. I made the first Francois, and one week I had to produce fourteen additional puppets for the next show.

Some years later while teaching at the University of Southern Illinois, I returned to Penn State for one summer to help re-do the Key to the Cupboard series. This time the programs were recorded on two inch video tape. At that time WPSX TV on campus still did not have taping equipment so we did the programs in a tiny studio on campus and the programs were beamed electronically over the mountains to a commercial station in Altoona, PA. These programs ran every Saturday morning for years. Recently, Ed Mattil, my greatest support and eagle, have had several of these old programs transferred to video tape. After reviewing them recently, we agreed that we were producing excellent programs for children.

I finished my doctorate in January, 1960. I was the last graduate student to have been graduated from Penn State, under Viktor Lowenfeld, my lifelong inspiration. He died in the Spring of 1960, shortly after turning from the NAEA meeting. I returned to Salina, Kansas to the home where I was born. My family felt that I should return to mother who has been recently widowed and was living alone. I spent one year there until mother insisted that I get on with my life, and once again she stood at the sun room window giving me her special farewell, putting me in the hollow of His hand.

I accepted a position at Southern Illinois University in Carbondale, Illinois. I will never forget the first faculty meeting I attended in the college of education. The Dean spoke of the new TV station then being constructed on the campus. He asked if anyone would

like to get involved in educational programs via TV. The university has just received a Ford Foundation grant to develop programs for the schools of the area. I volunteered!! That summer I auditioned as teacher for the art series, using a puppet, of course. In the Fall we began planning the series. I wrote the scripts, gathered the art materials we used, and we began ***Art and You***, a series of thirty programs for the primary level classroom, but without the puppet. I worked with a wonderful crew. Jack Gill, the director, was a highly creative person who knew how to use the video and audio qualities of TV to the best advantage. He developed delightful sets for each program. These programs were viewed over a very large area s they were broadcast from an airplane which flew over the mid-central part of the United States. The recording tape used at that time was two inches wide and the recording equipment was extremely temperamental, subject to heat and friction. Often the tape would gum-up and we would have to do the lesson again. I remember one evening when we had to begin a program again fourteen times before we has an acceptable tape. This series won the Ohio State Award, an early award that recognized achievement in educational television. The children in the receiving classes would select three works to send to the TV station, and we would respond with a brief critique. This series consisted of thirty programs, each thirty minutes in length. I learned so much and began to appreciate even more the potential of television in bringing art experiences to children in classrooms with a supportive teacher.

In 1965, Ed Mattil at Penn State had written a proposal and received a grant from the Pennsylvania Department of Education to prepare an art series for the School of Pennsylvania. Ed hired me to join the art education faculty and to become the project director for the TV series. Again, I had a wonderful television staff to work with. In six years we produced thirty three programs for primary, intermediate, and junior high school classes. Many portions of the programs were shot on location then edited in the studio. I wrote the teachers guides for each of the programs for each of the three levels. This series won two Ohio State Awards. The teachers guides were sent to each school district participating in the program. The guides included the objectives of each program, the content of each lesson, and suggestions for follow-up activities.

One innovation in the series was the development of two different types of evaluative material for several specific programs. Tom Smucker, a doctoral candidate at Penn State, and I developed a test for individual students who has viewed the program to learn what each had learned for the telecast. Then, under a federal grant, we developed, evaluated, and reformulated a television lesson and segments of the lessons based upon feedback from one thousand students. We were attempting to assess both student performance and attitudinal changes.

When the ***Meaning in Art*** series was completed, I took a leave of absence from Penn State and became the principal consultant and content designer for a new art series for NIT, the National Agency for Instructional Television, now AIT, Association for Instructional Television. ***Images and Things*** was developed by a committee, meeting over a period of a year, usually in Columbus, Ohio. The series outline was developed by a committee consisting of Ed Feldman, Manny Barkan, Jerry Tollofson, and me. It was based on curricular guidelines written by Ed Feldman and Laura Chapman. This series was developed using a theme format such as houses, designed objects, relationships among people, emotions such as fear or pleasure, and art as it relates to the lives of people. This series was transmitted via television and was also available in film and cassette so it could be viewed in the classroom at the convenience of the teacher. It was a marvelous experience for me. I was working out of Washington, D.C. and traveling to the three studios that were producing the series: Annandale, VA, Lexington, KY, and St. Louis, MO. All three studios were simultaneously producing programs. They were staffed by talented, young production crews. This was the first AIT series supported by a consortium of school districts and state departments of education.

I returned to Penn State in 1972. Always when I was in the midst of television production I was intrigued by the mechanics of the media. I asked questions about cameras, audio, special effects, and film inserts. A sabbatical from Penn State in 1975 gave me the opportunity to intern at the Center for Experimental Television in San Francisco. This was an exceptional experience, working with the most advanced, fascinating equipment and learning along with six other interns the vast possibilities of video as an image making medium.

When I returned to Penn State and money became available for large purchases, I pulled out my wish list and the Dean purchased a video synthesizer for the TV studio in our building for the use of art education. I then began the development of a media course for our students and others from art and communications programs. The students did some really great video art forms as well as photography and film animation.

A second Fulbright in 1980 took me to Seoul, Korea where I worked with KEDI, Korea Educational Development Institute, radio and television division. This division was attempting to put a national school curriculum on television and radio to reach all the schools of the nation. I worked in the art and English areas.

My work took me at various times to Hungary, the Netherlands, and Panama where I served both as a consultant and teacher.

Throughout the years I have been most fortunate in knowing and working with so many wonderful individuals who have supported me in everything I have done, and who have added so much joy and love to my life. I could name some of the women here today: Mary Stokrocki, Kathy Connors, Karen Carrol and many many others. And, of course, Elizabeth Garber who is receiving the Mary Rouse Award. They have all been wings of support. To all of them and to each of you, I place you in the hollow of my hand.

View from a Chicago Hilton Hotel room

Mary Stokrocki, with many mother hens in a basket as she introduce Enid Zimmerman in a very non-traditional way

INTRODUCTION TO ENID ZIMMERMAN UPON THE ACCEPTANCE OF THE JUNE KING MC FEE AWARD

CHICAGO, 1993

There is little doubt that Enid Zimmerman deserves this award because of her immense contribution to the field and wonderful inspiration to women in the profession, myself included.

Professor and Coordinator of Art Education at Indiana University, she is responsible for nurturing a good number of art education students, many of whom are outstanding leaders in art education t uday . Two of her former students—Debbie Smith Shank and Uirginia Fitzpatrick - have written in support of her nomination.

On a personal level, she uses much of her extra time corresponding to newer female art educators, such as Lynn Galbraith and myself, as well as her former students. She always has words of encouragement, political ideas on survival, as well as editorial comments in their papers, even after they have graduated and left the fold.

In Women's Art Education, Dr. Zimmerman has co-edited two editions of Women Art Educator a special gender issue in Studies in, Art education, and is in the process of editing a third issue of Women Art Educators with Kristin Congdon. More specifically she wrote about unknown female art educators:: The mirror of Marie Bashkirtseff: Reflections about the education of women, art students in the nineteenth century in Studies ,1989) and To test all things: The life and work of Leta Stretter Hollingworth in Women Art Educator II1985. She is also Adjunct Professor in Women's Studies Department at Indiana University.

Her research area is quite extensive and broad ranging from multicultural art education to the gifted and the talented. In the field of the Artistically Gifted and Talented, she and Gil Clark received the Paper of the Year Award by the National Association of Gifted Children. Their work with young students, both gifted and highly interested in the arts, was amazingly broad as well as in-depth. The program provided a wonderful field for research as well as curriculum development for both graduate and undergraduate students. I myself was a guest researcher as part of their 10 year summer program for gifted and talented students at Indiana University. Such willingness to accept alternative viewpoints is noteworthy.

In multicultural art education, she wrote "Preparing to teach art to secondary students from all cultural backgrounds in Secondary Art Education: An anthology of issues", Questions about multiculture and art education in Art Education 1990, "Arts Education and the transmission of cultural and aesthetic values: Past, present, and future perspectives (UNESCO Project,

1989), and "A Tibetan pilgrimage: Exploring the arts of a nomadic culture with Clark, 1985) in the ***Journal of Multi-cultural and Cross-cultural Research in Art Education***, to name of few of her publioatiuns in this area. Other areas she has written about include ohapter~ or, researoh in a book about art testing with Clark and Zurmuehlen (1987, a sequential proqram, of indiuldualized instruotion with Hubbard 1982, and a ninth qrade basic art textbook. Two of the—latter books have turned into correspondence courses, models for dissance education. She also has co-authored two books about educating attistically gifted and talented students with Gil Clark.

Some of her more notable prufessional actiuities inolude: a delegate to the 1991 Art Education Assooiation of Indiana's Cultural Exchange Program with Japan, Participant in a Fulbright-Hays teacher study tour of Malawi and Zimbabwe, Invited Participant and Member of the International Guidance Panel Symposium on Specialized Gifted Education, Israel Institute for gifted Education, Washington, D.C., 1987, member of the editorial board and contributing editor for many journals and magazine, including Studies in Art Education, Art Education, Roeper Reuiew, Sohool Arts Journal for Education of the Gifted, JMCCRRE and Art Education Review of Books.

Dr. Zimnerman has received several honors: Outstanding NRER Western Region Art Educator for 1987. Indiana Art Educator of the Year (1987 and Outstanding Art Educator for Higher Education Award, 1986, and former Mary Rouse Award winner, 1985. Enid was also Past President of the Women's Caucus, 1980.

Recently, at the national level, she has served as a consultant to the National Board of Professional Teaching Standards, member of the Committee of Examiners for the National Teacher Exam, and member of the Advisory Committee for the Getty Center's Issues III Seminar on Multicultural Art Educatior. From 1972-1991, she has been credited with 95 publications, commissioned papers, grants, and professional achievements that testify that she is a major leader in our field, a nurturing mentor, a contributing co-author and team player, an inspiring thinker and a sower of alternative paths. Her experience and wisdom shall enrich our field for years to come.

Mary Stokrooki

Enid receives many unusual tokens of esteem from friends and former students.

Judith Dierkes
Exhibits in Knoxville

"The Sky's the Limit," to the subject matter of the Knoxville Arts Council's Artist of the Month exhibit by NAEA Women's Caucus member, Judith Dierkes. While the subject is sky, the medium changes from piece to piece. Generally, they are all paintings. Ms. Dierkes likes to quilt fabric before painting the surface and uses various painting and dying techniques. "I am most interested in cloud formations and the blue shapes of sky between, but I do other things as well," said Dierkes.

Judith Dierkes was commissioned by the Knoxville Airport Authority for "Knoxville Airport Skyscape," a quilted painting, installed in the runway area. She has even painted clouds on the ceiling of a private residence. The artist is also an educator, teaching in the Knox County Schools Adult Home Economics Division, New Prospect Craft Center, and as an artist in the schools through The Tennessee Arts Commission.

"The Sky's The Limit" exhibit was displayed at World's Fair Park in Knoxville in September.

THE ORDINARY AND EXTRAORDINARY: STORIES FROM THE HEART

Enid Zimmerman
Indiana University

The Night Shift

At four-thirty in the morning
you are still staring at the ink in front of you.
They are only words
you did not conjure. Yet, you let the lines carry you
from page to page, the manuscripts piling
like sand castles. Your study. Your basement fortress.
Everything worthy stored
in that gray file cabinet.
Your life alphabetized,
dates and places ordered
in academic balance. Even your children
stuck inside the folds of envelopes that hold their
report cards, school pictures, newspaper clippings.

You told your daughter you loved her
six hours ago, before she went to bed
and soon she will rise to leave you.
When you hear her
rattling dishes, creaking the floorboards
above your head, you will only glance at the ceiling,
the monogrammed pen she gave you
for your fortieth birthday
still moving across the lines.

- Laurarose Zimmerman (1987)

My daughter Laura wrote this poem that was published in **Quarry,** the Indiana University literary journal, when she was a sophomore in college. She describes how as an adolescent she viewed me attempting to weave my many roles as mother, friend, wife, daughter, artist, and scholar into a unified whole.

As a young girl growing up in the Bronx, New York City, I never anticipated I would take the turns and deviations that have shaped my life. May Stevens created a series of paintings that juxtaposed her mother, the ordinary woman, who through life's abuses spent the last part of her life in a nursing home, with the extraordinary woman, Rose Luxembourg, the Russian revolutionary. The ordinary and extraordinary also are two themes that have resonated throughout my life and career and serve to help me view where I have come, where I am now, and where I hope to be in the future. The attainments of the extraordinary woman have always been more expected and I have more easily incorporated them into my psyche than ordinary ones. Births, deaths, marriages, friendships, and myriad domestic happenings, often caught me off-guard but as each year passes, they become the wellsprings from which my life's energy flows. On this occasion of receiving the 1993 June King McFee Award from the Women's Caucus of the National Art Education Association, I will attempt to re conciliate the ordinary and extraordinary through a number of stories that hopefully will serve to thread together seemingly disparate parts of my life.

Story 1. When I was in the midst of completing my doctoral dissertation in 1977, I traveled to an NAEA conference, the city in which it took place, long forgotten as it melds with the many other NAEA conferences I have attended in ensuing years. There, I was fortunate to meet June McFee who was staying in a room in close proximity to mine. When we met, I told her I was analyzing and critiquing her Perception Delineation Theory as the topic of my dissertation. We spent the next three hours in her room trashing around ideas and challenging each others' precepts and concepts. I learned a vast amount that evening. I was sharing ideas with this extraordinarily intelligent woman who took time to meet and discuss ideas with me, an ordinary graduate student. June McFee's scholarly abilities impressed me, but what inspired me more was the depth of her caring in her role as mentor. She served as a model for me of how a woman academic might function in a world populated by many ambitions and competitive men and women whose primary goals are self-serving.

Story 2. Two years ago when I applied for promotion to Full Professor I felt confident that my credentials were in order and the time was right for this promotion. Although, I had been approved unanimously for tenure and promotion to Associate Professor a number of years before, there was at that time some discussion about the nature of my

research that focused on populations not included in normative art education research such as women, artistically talented students, art teachers, and students from diverse backgrounds and settings. The scope of my research incorporated a variety of methodologies, including theoretical analyses, historiography, case studies, and curriculum construction and had a common core that addressed the most humane, equitable, and meaningful ways to teach art to all students.

My naive belief that my position at Indiana University was ungirded, to some extent, by equitable treatment of women in academe was challenged by a School of Education committee's vote. I, and two other School of Education women faculty (both of whom are associate deans of faculties), were denied support for promotion to Full Professorships with identical votes of five to one against such action. My disbelief on learning of the committee's decision turned to anger and that anger turned to action. I learned that articles and books that I had written in collaboration with others were removed from consideration since I was identified as second author of all of them.

Generally, I do not believe in hierarchical listings of names in publications and have been content, in most cases, to be listed last. The five male and one female members on the promotion committee made their own power decisions, ignoring evidence and letters describing my role in these collaborations. The most disarming decisions were the insinuation that I was "junior" author to Gilbert Clark in all articles we co-authored and that I was "second author" in a publication co-authored with Clark and Marilyn Zurmuehlen (one of the few art educators whose surname follows mine in alphabetical order).

My friends and colleagues, both men and women, in art education, gifted and talented education, and women's studies, wrote letters, called deans, and were supportive in countless other ways. Although this story began negatively, it ended positively with the Dean of the School of Education supporting my promotion and that of the other two women. Our promotions were granted immediately across campus, the members of the committee that refused our promotions were reprimanded, and the committee was dissolved. Although I felt vindicated, I'm much less trusting and will always be on guard, much like the birds I can see gathered around the feeder I see from my study window, feeding, and simultaneously looking for the multicolored cats that prowl our backyard.

Story 3. I have been fortunate to travel to many places that, when I was in grade school, were represented in my geography books as small, blurred, black and white illustrations. I have worked and lectured in Singapore, Israel, Sweden, Hungary, Great Britain, Switzerland, Thailand, Japan, Malaysia, Malawi, Zimbabwe, and in almost all of the United States. I have traveled far from the Bronx, New York.

About seven years ago, as a member of a Fulbright-Hays study group, I traveled for two months in Malawi and Zimbabwe with a dozen higher education faculty and four elementary school teachers from all over Indiana. One day we climbed high into the hills of Malawi, accompanied by a supervisor for natural resources who was anxious for us to view the recently harnessed water supply that flowed to 20 villages throughout the area. Walking on paths cleared by his machete, we finally reached our destination. Then came an arduous climb down to the first village that received water from the source we just had visited. The leaders of the village came to greet us; one was a gray bearded man and the other was a woman my age with a baby on her back. She and I looked at each other and I felt at one with her; I joined those Malawi villagers who were dancing while my Western counterparts looked on from the other side of the road. I danced as though I had known the steps since childhood. I became the Thou, and the Thou became I. These are the connections that bind all people together.

Story 4. It was in the Spring, when I was in the fourth grade, and we were encouraged to purchase seeds for one or two cents a package. This exchange of money for seeds was the result of the philanthropy some well intentioned individual who thought that children growing up in the city should learn how to grow plants. After convincing the

local grocer I absolutely needed a wooden box that had once contained farmers' cheese, I filled it with soil and planted a number of sunflower seeds. Three of them flourished, growing as if they were in an open field and not on the window sill of my fourth floor apartment building in the Bronx. The seeds pushed their shoots through the soil and leaves followed as I nurtured the fledgling sunflowers. They stretched and grew and finally flowers burst forth much to the delight of our neighbors on the fifth floor who had a good view of them from their window. All my hard work ended in my experiencing only the new growth while others benefited more fully from the mature bloom.

Story 5 related to Story 4. A few years ago, the Dali Lama spoke at IU and I was fortunate to be able to attend his lecture. He posed a simple question to the audience. "What profession is valued most in the world today?" His answer, "the teaching profession." I have been teaching since I was 20 years old and a graduate of City College in New York City where I had a fellowship to teach art history at a branch campus in lower Manhattan. After two years teaching art history, I became an art specialist in the New York City public schools, where for almost a decade, I taught art in inner city neighborhoods of the East Bronx, Lower Eastside in Manhattan, and Bedford Styvesant in Brooklyn. I also established and taught in my own art school in Ithaca, New York and have taught in the Art Education Program at Indiana University for more than two decades. I have been teaching, therefore, most of my adult life except for a few years before and after the birth of my daughter, 26 years ago, and my son, 23 years ago. As the years have passed, I have come to value my present role, a teacher of teachers, as a very important one through which I can affect others' lives by empowering them and challenging them to be creative inquirers and problem solvers, to use art to confront social issues and understand peoples from a variety of cultures and contexts, and to believe they can transform their own lives and those of their students. As a female in the time and culture in which I grew up, I was taught to be modest and not focus on my own accomplishments. Compliments often were met with denial. Now that I am fifty plus, at this stage in my career, I am comfortable presenting some of the following quotations from students I taught during this past year, 1992. These comments were taken from their stored places in the gray file cabinet described by my daughter:

• Enid Zimmerman - consistency, competency, energy. Emphasis on Art. Teaching by doing. Lifestyle as a woman and art educator.

I felt challenged and stimulated (and frustrated at times) which was very rewarding. The course was thought provoking and stimulating. It caused reevaluation of myself and my teaching methods.

This was the first women's studies class I have been involved in during my entire life! It was a wonderful experience. The classroom interaction was one of respect, comfort, understanding, and cooperation. A male undergraduate student wrote the following:

Sometimes you seemed almost like a second mother as you listened as I talked of my life. Thanks for the moments in class and outside of class and for listening to me. This excerpt is from a letter penned by a former student five years after she had attended a two week residential summer program for junior high art students that I coordinated:

Thank you for all you added to my life in just those two week sessions during the summers of my youth. You made the difference that made the difference. I recently received a letter from a teacher that ended with the following observation:

concentration has been in finding and exercising my authentic voice. In this you have been an inspiration. My life feels richer for the brief time we spent together and the stories and self you shared. I feel humbled, yet proud, to be reading these comments from students whose lives I have touched in such important and meaningful ways. I have learned to become a more sensitive teacher from all these students and teachers whose lives and deeds influenced my own. Many friends and colleagues in the field of art education also have inspired me in my roles as scholar and teacher. I am grateful to my mentors Mary Rouse and Elizabeth Steiner, my colleague at Indiana University, Guy Hubbard, Mary Stokrocki who nominated me for this award, and Georgia Collins, Virginia

Fitzpatrick, Deborah Smith-Shank, and Marilyn Zurmuehlen who wrote letters of support. Also, I would like to acknowledge Women's Caucus members Renee Sandell, Amy Brook Snider, Hilda Present Lewis, and Karen Hamblen who have been personal and professional friends. Many other art educators, many of whom are sitting in the audience, and my past and present students and colleagues at Indiana University. Most of all I extend my deepest gratitude to my friend, colleague, and husband, Gilbert Clark, without whose love and support my accomplishments might never have reached fruition. He serves as a major conduit between my extraordinary and ordinary lives.

The last story. I am the oldest of two daughters, first generation American on my father's side and second on my mother's. I grew up in the West Bronx in New York City. Last year, after 30 years of being away from where we grew up, a childhood friend and I went back to the neighborhood where we spent our childhoods. When we lived there, working class Jewish and Irish families populated the apartment buildings; today the same buildings are occupied by Puerto Rican and Afro-American working class families. Thirty years' wear was evident everywhere, but in essence, I felt, these changes were minimal and I was impressed by how little the neighborhood had really changed. I called my sister to tell her about my revelations, but she responded that she had visited that same old neighborhood a few years ago and she thought everything had changed and there was little remaining of the neighborhood of our youth.

Events such as births, illnesses, bar-mitzvahs, weddings, and funerals have punctuated my life in endless cycles of joys and sorrows. I have been blessed to have two wonderful children and survived being in an iron lung as an eight year old and being widowed at 35 and left with two very young children. Each day, I continue to remold my life with the support of my family, friends, and colleagues, 10 all who have been essential parts of my ordinary life.

Last week Maxine Greene received an honorary degree from the School of Education at Indiana University. For this occasion, she gave a public lecture in which she spoke about "Knowing your lived placed in the world" and the need to tell stories artfully about the "multiplicity of our lives through moving communications." As communicators, we all need to extend our lived realities and bring them into our research, our writings, and our classrooms so that we can transform the lives of those with whom we share our public and private and our ordinary and extraordinary lives and spaces. As Carolyn Heilbrun (1988) has written in Writing: A Woman's Life

What matters is that lives do not serve as models; only stories do that... we live our lives through texts. . . whatever their form or medium, these stories have formed us all; they are what we must do to make new fictions, new narratives. (p. 37)

Reference: Heilbrun, C.G. (1988). **Writing: A Woman's Life**. New York: Ballantine Books.

Debbie Shank-Smith presents Enid Zimmerman with an object which needs explanation.

(l. to r.) Yvonne Gaudelius and Mary Wyrick present Elizabeth Garber with The Mary J. Rouse Award.

Glimpses of Past, Present, and Future given on acceptance of the Mary Rouse Award 4 April, 1993 Chicago, Illinois

Elizabeth Garber

this talk is dedicated to my Mom, who was on my mind as I wrote this
she died a year ago

As the individuals who have previously accepted this award, persons I have held in high esteem, I am honored and humbled to now accept the Mary Rouse Award. Mary Rouse made energetic contributions to our field early in her career and seems to have been tremendously respected by those who worked with her, students and colleagues alike. I recognize other individuals who are equally worthy of the recognition the Rouse Award makes and am humbled before their accomplishments. I have been fortunate in the opportunities afforded me in art education and I am grateful to the many people who have helped me along the way.

In remembering and reviewing past acceptance talks for the Rouse Award, I found a mixture of professional lives and personal histories. On this precedent, I organized my comments around "past," "present," and "future." I found writing about myself one of the hardest writing tasks I have undertaken (probably the hardest). I found myself adverse to repeating to you only the details or facts of a personal history or even a professional history. So what I have done is organize a mixture of those facts with personal vignettes and the poetry and clips of prose that others have written but I have felt at the core of who I am and who I aspire to be.

Long Past

Life began in Washington, D.C. with two long-married people who had given up any hope of children: I was the first of two surprises. They both worked; I enjoyed the freedom after school presented. I would quickly finish my homework so that I might have uninterrupted time alone. What did I do with it? Mostly climbed trees and explored the patches of woods around a reservoir. I was what you would call a "tomboy," interested in the woods, bugs, snakes, small animals. What about art, you might ask? I did not do much on my own except the doodles that many children compile. I rather like this— perhaps because it breaks with ideas of the artist as born. The exceptions to this were actually great influences on my later life. When I was about eight, I took a pottery class in the basement of an old school. I remember vividly the smell of the clay, making a slab bowl in a sling mold, watching a lump of clay on the wheel spinning beneath my nose. It was these memories that brought me back to clay at 21, beginning a career in ceramics and later photography that is part of what brought me to art education. Another experience was art in junior high school. There I met my best friend, Anne Reuss. Anne and I had similar drawing interests and outdoor interests (she taught me to sail and to canoe during summers I visited her in Wisconsin). But of greater influence was that Anne introduced me to my first peace rallies (her older sister and brother were active in the early peace movement in Milwaukee), to campaigning for Lyndon Johnson, to an awareness of the political world that she knew through her parents and these older siblings. From knowing her I reached out to Alabama, to Washington in 1968, to teaching ghetto kids to read. My parents trusted me with enormous freedoms.

These words are spoken by Pilar, a teenage artist in Cristina Garcia's recent novel, *Dreaming in Cuban*. It is a favorite quote for me because it bluntly re prioritizes history and what is valued as knowledge and affirms the importance of what our maternal forbearers teach us and our own experiences. An enormously influential person on my life was and continues to be my grandmother. When I was growing up, my family lived in proximity to her home and I chose to spend many days with her from the time I was in my late teens until she died nine years ago. Her room was filled with plants and the smell of china paints. She was wise, patient, had an enormous amount of faith (both worldly and spiritual), and under all her gentleness she was enormously strong. In terms of deeds, my grandmother raised five children and was a recognized storyteller and teacher of young children. She was my first teacher of humble women's arts. Passages written by Alice

Walker and Helena Maria Viramontes capture part of her legacy to me and to others who knew her. From Walker,

> For these grandmothers and mothers of ours were not Saints, but Artists; driven to a numb and bleeding madness by the springs of creativity in them for which there was no release . . . Whatever she planted grew as if by magic . . . And I remember people coming to my mother' s [and grandmother's] yard to be given cuttings from her flowers; I hear again the praise showered on her because whatever rocky soil she landed on, she turned into a garden. A garden so brilliant with colors, so original in its design, so magnificent with life and creativity . . . Her face, as she prepares the Art that is her gift, is a legacy of respect she leaves to me, for all that illuminates and cherishes life. She has handed down respect for the possibilities - and the will to grasp them 2

And from Viramontes

> I'd gladly go help Abuelita [Granny] plant her wild lilies or jasmine or heliotrope or cilantro or hierbabuena in red Hills Brothers cans. Abuelita would wait for me at the top step of her porch holding a hammer and nail and empty coffee cans. And although we hardly spoke, hardly looked at each other as we worked over root transplants, I always felt her gray eye on me. It made me feel, in a strange sort of way, safe and guarded and not alone. Like God was supposed to make you feel.3

I think many women have experienced their first mentorship through a grandmother, mother, or another elder female. I believed in my grandmother as I have believed in few people.4

In seventh grade, I cast my presidential class vote for Margaret Chase. I was the only person to do so. My teacher, a woman, liked the idea. So did my mother.

My Middle Past

is characterized by three things. First, I moved to the desert. I remember looking for vast stretches of unvegetated sand. The Sonoran desert is, by comparison, lush. But there is a sense of expansiveness in the land and sky that is very spiritual for me, an expansiveness I seek now in literature and art. I am drawn to people and cultures who hold a connection to these forces. This connection is in passages written by Elena Poniatowska and Gloria Anzaldua that I quote to you so that you may perhaps experience it also. Poniatowska writes:

> I arrived in an enormous plain surrounded by mountains and live volcanoes, traversed by buzzards that would circle around and then suddenly swoop down to feed off the carcass of some skinny donkey. A land of corn, hard, yellow corn. like large teeth, that women grind on a stone into tortillas.5

Anzaldua writes:

> She watches the white sky dwarf the chaparral, the cattle and horses, the house, and the portal with the guests moving under it. The sun dominates the land. Always. La tierra. Everywhere, punctuated here and there with mesquite thickets and clumps of prickly pear . . . she hears the cackle of the hens clucking over their finds, a fat earthworm or dry grass seeds. On the highest branch of The Mesquite a mockingbird imitates another bird's trill. Under her, the hard roundness of the mesquite post seems an appendage of herself, a fifth limb, one that's also part of the corral, the corral that's part of the land.6

My father leaves me with these parting words: "Your mother has more degrees than I do and is probably a lot smarter (my mother was a mathematician employed by the government). But she didn't work for a few years when you kids were born and then I'm a man so I might get paid more anyway."

Studying at the University of Arizona, I switched my major to Spanish because of the connections I felt with my newly found culture. I spent time in Mexico. After college, I took up art properly, met Roy Pearson, my partner, earned an M.F.A., spent years making art and a meager living through gallery and craft fair sales. My art was sculptural, with the salable objects raku pots with paintings on them of women or women and men together. It was on these that I began working out my experiences as a woman and my ideas about womanhood. During these years, we also taught art and kids, drove a school bus, lived on a 27,000 acre ranch, and tended a 3/4 acre garden.

I also found feminism proper, women's performance art, photography, actions with other women students (our professors, almost all men, typically encouraged the men in our classes and tolerated the women). I was finding a voice for my frustrations through the work of poets such as Susan Griffin:

I was finding actions as well, and new ways of thinking. Do you remember this passage written by John Perreault?

> "Worker-artist" is a term I use to indicate artists who support themselves for years, even for a lifetime, by non art work: waitress-artists, cabby-artists, carpenter-artists, clerk-artists, bookkeeper artists. Given the economics of survival, women artists, like minority artists and working-class male artists, are almost always worker-artists. None of the artists in these categories is considered an art professional . . . To make matters worse, husband servicing, house-keeping, and child-rearing are not considered legitimate work . . . We must redefine or discard the common definition of the professional artist . . . My suggestion, though it risks ridding art of snobbery and false glamour, is to allow worker-artists into the charmed circle, without penalty . . . I would go further . . . I might even suggest we consider [making a living from your art] a stigma. Making a living off your art is either a matter of luck or the result of hucksterism and/ or the artist's bowing to the market.8

I love the essay this passage comes from because in it, Perreault restructures the art world or at least the criteria for an "important" artist. Writings like Perreault's and Griffin's and support I received from peers and the four women I put on my M.F.A. committee to balance the sexism of the designated adviser gave sustenance. I began to think of my many roles, my eclecticism, as texture, not liability.

By this time, Roy and I had two of our three daughters, Erin and Greta. In the mid- 1980s, we left Arizona for Ohio State and entered the Ph.D. program. There I found a faculty engaged with the field and the future, people such as Ken Marantz, Kathy Desmond Easter, Terry Barrett, and Judith Koroscik who willingly gave me the mentoring I so desired. I am indebted to each of these people for their care and wisdom. Each gave me very different and valuable understandings. Ken prodded, challenged, then listened. We spend literally hundreds of hours in his book-lined office or his back yard, grappling with questions as large as the reformation of teaching and as informal as the year's crop of vegetables. I am fortunate to be part of his extended family. After an initial period of questioning our union (I chose Kathy as my advisor before I began coursework at Ohio State), Kathy met with me almost weekly for four years, got me to try new things (including co-administration of a Museum competition), patiently tended my path through art criticism from crafts to photography to women's issues. In the end, it was her encouragement and confidence in me that helped me see I *had* to pursue feminism even in my scholarship because it was where my convictions and intensity lay. With Terry, I took my first formal criticism courses—and the best criticism courses in art. He also offered me two important opportunities to work with him on editing *Columbus Art* and the *Arts Education Review of Books* and he offered me friendship. Judith welcomed my philosophically-oriented mind into her experimental study of the art understandings of children of multicultural backgrounds. It was her study, but she worked with me as both mentor and collaborator, seeking out my ideas as contributions. Ken maintains half the doctoral experience is student peers. At Ohio State, Roy and I also found strong camaraderie, both intellectual and social, in our peers. We formed bonds I believe will sustain the years. At Ohio State, I assimilated the potential of education.

Roy and I have many times been asked how at once we were parents (our third child, Johannah, was born in the midst of our sojourn in Ohio), workers, and graduate students. I must foremost advocate the importance of quality day care. As a couple, we weathered difficult times, yet we stuck together. Roy is my friend as well as my lover and the dad of the family. Our intellectual lives have and continue to feed each other's. We knew we still had a much easier life than half the world.

Present

Mary Helen Washington described her first semester of teaching at a new university this way:

> know who was an ally and who was to be avoided.9

I identify my first year at Penn State in this passage. Roy had left to study at Teacher's College. Erin, my oldest daughter, missed her best friends so much she cried every night. Johannah, who was just two and not able to sort through the multiple changes in her life, screamed or was belligerent from the moment she came home from daycare until I deposited her back. I felt alone, as though "I had been dropped on an alien planet." 10 I made a series of drawings of myself, being successively stuffed into a rigid container. Thank you, Marge Wilson, for being my friend that first year.

Things have grown steadily since then. At Penn State, I have found an intellectual home and people excited about ideas, about contemporary art and the potential of education. I found the Women's Studies Program during my first semester at Penn State and in 1991 was granted a joint appointment. In Women's Studies I have particularly enjoyed interdisciplinary exchanges and support.

I have come to know our faculty in art education and appreciate them as colleagues. I am continually challenged and inspired by our vital, active students. I have learned tremendously from them and feel

privileged to work and to share friendships with them. At this point, we have a strong community of art educators at Penn State. I am closer to balancing research, teaching, home life, and interior life. Or at least there are periods of calm seas. But I hope not to settle down.

When I left Ohio State, Kathy told me some enormous percentage of PhDs do not continue researching the area of their dissertations. With characteristic humor, she added that I probably would. I liked that. I have continued with my concerns about women and my commitment to feminism. I still hold firmly to the idea of multiple feminisms and the need to understand activist and social roots of feminisms in art. I am concerned that backlash is on the increase. More than ever, women and feminists are threatened with losing the rights and equalities we have gained and particularly the few social changes for which we have fought. I continue to look for ways to reach out to others and to concerns I have.

A second reflection offered me when I left Ohio State came from Pat Stuhr. She thought it only a matter of time until I connected with the issues and concerns of multiethnic groups. The extension in my work came rather naturally. Almost twenty years earlier I had formed a connection with the peoples, land, and cultures of the southwest and Mexico. I have never accepted the claims of an increasingly small contingent of feminists that women's issues are more important than those of other disadvantaged groups. With Brent Wilson's encouragement to overcome my initial hesitancy to tread with the scholarship of African-Americans and Chicanos, I was able to connect with the broad convictions about equality and social change that I had acted on in my teens and twenties. I can't put down the writings of Gloria Anzaldua, Norma Alarcon, Ramon Saldivar, Guillermo GomezPena, Helena Viramontes—and many other Chicano writers. Somehow I connect with them. Their work in art, cultural studies, and literature has extreme importance, in my mind, to contemporary education, to the framing of narrative and identity in education that is now being investigated by some curriculum theorists.

Suenos or, I hope, the Future

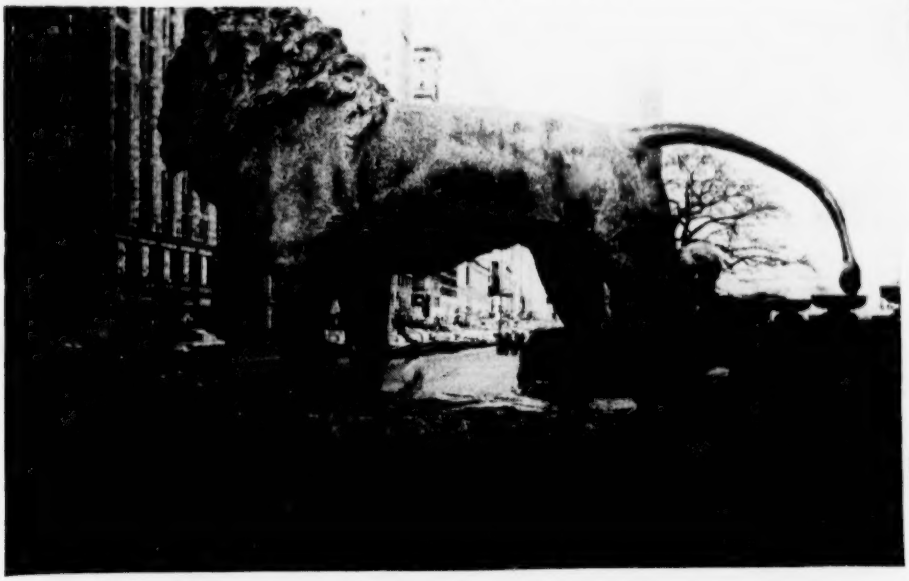
As most aspiring scholars in our field, I continue to want to develop as a scholar and intellectual, making some helpful contributions to art education (or less modestly, changing the world and the field). I remain a somewhat frustrated activist and want to find more and better ways my activist nature can contribute to change in education. I identify with a character in Cristina Carcia's novel, "griev[ing] in [my] dreams for lost children, for the prostitutes in India, for the women raped in Havana last night. Their faces stare at [me], plaintive.11 I want a green world, a world of equality and respect for all variations of humans, a world without poverty, a world based on human and earth values and not economic riches and power over. So in part,

> *alma entre dos mundos, tres, cuatro,*
> I look forward to the day when I become the liberated figure imagined by Gina Valdes and Gloria Anzaldua:
> She goes through her backpack, keeps her journal and address book, throws away the muni-bart metromaps. The coins are heavy and they go next, then the greenbacks flutter through the air. She keeps her knife, can opener and eyebrow pencil. She puts bones, pieces of bark, *hierbas*, eagle feather, snakeskin, tape recorder, the rattle and drum in her pack and she sets out to become the complete *tolteca*. 13

I figure this will take me until I am 100—if I can do it at all. My life to this point has been a process of becoming. I hope it will continue to be so. I am grateful to Yvonne Gaudelius and Mary Wyrick, two exceptional people, for their faith, support, and energies in nominating me.

1 Cristina Garcia, *Dreaming in Cuban* (New York: Alfred A. Knopf, 1992), 28.
2 Alice Walker, *In Search of Our Mother's Gardens* (San Diego & New York: Harcourt, Brace, Jovanovich, 1983), 233 & 241-242.
3 Helena Viramontes, "The Moths," in Viramontes', *The Moths and Other Stories* (Houston: Arte Publico Press, 1985), 24.
4 My friend and art educator Alice Schwartz (who received the June King McFee Award in April 1993) reminds me in many ways of my grandmother.
5 Elena Poniatowska, "A Question Mark Engraved on my Eyelids," p. 83.
6 Gloria Anzaldua, "El Paisano Is a Bird of Good Omen," in Alma Gomez, Cherrie Moraga, & Mariana Romo-Carmona, Cuentos: Stories by Latinas (New York: Kitchen Table Women of Color Press, 1983), 153.
7 Susan Griffin, Woman and *Nature: The Roaring Inside Her (New York: Harper Colophon Books, 1978), 38, 46.*
8 John Perreault, "Women Artists Are Also Worker-Artists," Village Voice Arts Supplement," (October 6, 1987, 12-13.
9 Mary Helen Washington, "How racial differences helped us discover our common grounds," 221.
10 Washington, 224.
11 Garcia, Dreaming in Cuban, 82.
12 Anzaldua, 77. Loose translation: "I walk between two worlds, three, four, my head hums with contradictions, I am pulled or decline northward by all the voices that I simultaneously hear.
13 Gina Valdes, Puentes y *Fronteras: Coplas Chicanas (Los Angeles, CA: Castle Lithograph, 1982), 2. Cited in Anzaldua, 82.*

Report Editor Resigns:
Yvonne Gaudelius to become new editor



Kathy Connors in front of the Chicago Art Institute

Being the Report editor has been a wonderful journey that has given me many new friends and insights. As with any journey, one doesn't know what delights and challenges are in store until one undertakes the travel. It has been a privilege to serve as your editor for these six years. You have given me many kind notes and comments and helpful hints along the way and have always been encouraging. I'd like to take this opportunity to mention some names of those who contributed greatly to the continued improvement of the Report. First of all are the three Women's Caucus presidents, Anne Gregory, Carmen Armstrong, and Kristin Congdon, all of whom gave me special guidance and steadfast encouragement. Maryl Fletcher DeJong, who probably has the record for the number of articles, ideas, and supportive notes, not to mention her excellent business meeting minutes. Sharon Kesterson Bollen has been undaunted in answering all of my requests for book reviews. Her excellent work has been a steady part of the Report. Doug Blandy has often sent good suggestions and kind remarks which have helped to improve the quality of the Report. And there are so many others, please forgive me if I feel the confines of space and don't mention you here. However I must mention one of my most prized possessions. It is a letter from Ruth Beatty, who congratulated the efforts that went into issue 47, 1991. She wrote,

..."I read with pleasure and reminiscence about the beginnings at the NAEA convention in Miami where Judy Loeb grabbed me and said 'Get the rest of the girls and follow me.' It was the beginning - the first meeting. Judy and I put out a Women's Caucus newsletter for a few years - in an amateurish way.

"Judy, now dead, would be proud and pleased to know what she helped to start has grown to this fine professional production. 'We've come a long way baby.' Keep up the good work. "My network of colleagues has become international and I can think of no way to show my gratitude except to say a very meaning filled thank you. "

Now, as I assume the duties of co-president elect with Laurie Hicks, I trust all Women's Caucus members will give their support, articles, ideas, and helpful hints to Yvonne Gaudelius, who begins her journey as one of the lucky who have had the opportunity to serve in this manner. Send her your art and article, letters and reviews, but especially , send her your thanks.

Briefing Paper
Responding to the
Recognizing Excellence **Agenda**
by Kristin G. Congdon
President, Women's Caucus

In the last two decades, scholarship on women's issues has increased dramatically. We now know that educational theory and practice has not done a good job in even considering questions of particular relevance to female students. On behalf of the Women's Caucus, I am pleased to have the opportunity to draw attention to some of the more pressing equity issues in art education in the spirit of the NAEA reform initiatives.

RESTRUCTURE the nation's art curricula so that
we provide art education for all Americans

As art educators we believe that the study of art is important for everyone. But in order to make it relevant to all our citizens, the curriculum must reflect a broad and diverse perspective on valued art and artists. This requirement demands that the content of art curriculum change dramatically. Not only should the work of Picasso, Matisse, and Rembrandt be valued, but so too should work by a diversity of women. Included as valued art should be art forms which are used in everyday life such as baskets, quilts, crocheted afghans, and painted china plates. Included as artists should be women who live on reservations, those who are confined to wheel-chairs and, those who speak about their art in spiritual ways, connecting human life to a larger ecosystem. No longer can our curricula be filled only with the content of the so-called fine arts that reflect only the value systems and lifestyles of white western males. We must break down the categorical boundaries of the fine, folk, and popular arts, so that the study of a broader spectrum of creative expressions can be considered. Encouraging diversity in art content, means that a diversity of approaches to studying and valuing it must also be incorporated.

It is becoming more apparent that female students tend to value and understand art as it makes connections to the rest of their lives. Art should not be studied in isolation from other disciplines or other aspects of our day to day existence. We must begin to see art as it relates to ritual and everyday life as well as the disciplines of literature, science, and math. We must realize that art functions in ways other than the "art for art sake," and that sometimes, the utilitarian function can be a most valuable one. Only when we restructure our curriculum by diversifying it, can all students feel a equal involvement in the study and creation of art.

REFORM the educational system to
provide excellent art education for all
Americans

Art educators have often served students with disabilities long before teachers in other fields. Based on this experience, we should lead the way in transforming the schools both environmentally and within the curricula to respond to the Americans with Disabilities Act. We can begin to do this by modeling our conferences to respond to the spirit of the act. Issues of sexism and racism must be considered foremost in all education reform efforts. We know that violence is of grave concern to all Americans in the 90s, but for women and girls, living with violence has become a way of life. This violence is both physically horrifying and spiritually debilitating. It comes in the forms of outrageously frequent occurrences of rape and sexual harassment, in discrimination in educational opportunities, in language usage, and in limited evaluation structures. It manifests itself in a lack of representation, and repeated educational mechanisms to silence the under represented.

Within the last ten years, many important research studies have been done which NAEA must consider in its reform efforts. NAEA should consult organizations like the Ameri-

can Council on Education's Office of Women in Higher Education, the American Association of University Women, the Office of Women's Affairs at the University of Delaware, Girls Incorporated National Resource Center, the National Organization for Women, the National Women's Studies Association, the Women's Caucus for Art of the College Art Association, and the National Council for Research on Women. As educators and scholars, we must not overlook their timely research efforts.

REACH the American public through the creation of a national atmosphere which encourages artistic thinking for all our citizens

Art educators must learn to network more effectively with other academic disciplines and community settings. If art and the urge to create is truly pervasive in our society, then we need to become more actively and formally engaged in dialoguing with other groups of people including those interested in lifelong learning, mental health, and ecological issues. This means that we must be more open minded about ways of learning which do not come in an APA scholarly format. We must learn from and talk to our elders, women of color, and women in poorer economic classes. If artistic thinking can come from the elderly Appalachian quilter, the Hungarian embroiderer from Florida, or the Latina woman who creates an altar in her home, then we must incorporate them into the dialogue of the reform movement. Folklorists can help give us the necessary technical skills to engage in an exchange in an appropriate manner. If we wish to communicate our message to all citizens, we must be willing to recognize that artistic thinking goes on in ways which we have not yet successfully understood ourselves.

RECOGNIZE that when we succeed every American will have the opportunity to explore and understand their world through education in the visual arts

We should recognize that the "we" in the above statement must include not only a diversity of women, in order for art education to succeed, but a diversity of subjects. This means we must be brave enough to consider dialoguing about issues which concern women and girls, including pornography, lesbian and gay rights, violence in art content and in school and community environments, the ongoing silencing of women, the discriminating use of language, the re-writing of art history, the status of women in art and education, the male gaze, leadership practices, and many other topics. If the visual arts do indeed represent who we are, and we wish to include every American in the study of the visual arts, then we must deal with openly with identity issues. The Women's Caucus

Members of the NAEA Women's Caucus have been increasingly engaged in issues of equity in art education. We hope to be a strong and valuable resource to the educational profession as the reform movement becomes more of a reality. We encourage more NAEA and other educational association sponsored publications on equity and gender issues. We encourage national distribution of the Women's Caucus sponsored *Educational Equity Tips* . We ask that in every action they take, the educational community utilize current research materials on women and equity which have been generated both inside and outside the art education field. We ask women be given increased voice in the dialogue on reform, and that the profession be courageous enough to deal with topics that may cause some discomfort.

The Women's Caucus is a valuable part of the NAEA leadership and education profession. All aspects of the reform movement, must, by definition, include women's perspectives and issues.

Announcing a New Edition of
WOMEN ART EDUCATORS III

Co-Edited by Kristin G. Congdon and Enid Zimmerman

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Ann Fox *Georgia Collins, Renee Sandell*

Women Art Educators lll
Co-edited by Kristin G. Congdon and Enid Zimmerman

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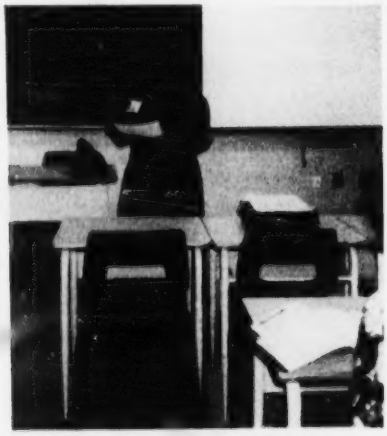
Kristin Congdon at the
Women's Caucus Luncheon, 1993



Enid Zimmerman presenting a paper in
Montreal, Canada 1993

Delegates Assembly Report
Chicago April 1-2, 1993

1. Erosion of Standards in State Art Education Curriculum
   Requirements- withdrawn
2. Interdisciplinary Study of Art- formation of an Ad Hoc Committee
3. Student Learning Standards-advise the Standards Committee to
   include broad guidelines
4. The motions/ resolutions discussed were:
   Site Based and Outcome Based management-formation of an Ad Hoc Committee
5. Middle School Publication- revision of new publication consulting the Middle School Committee
6. Establish a Middle Grades Division
7. Program Standards Awards-formation of an Ad Hoc Committee
8. Students with Disabilities-dissemination of a comprehensive reference list to the membership
9. Speaker's Survey- development of a listing of speakers and workshop leaders
10. Professional Development Activities- advertise these activities in the NAEA NEWS
11. Pre- or Post- Convention meeting- guidelines that allow for division and affiliate sponsorship
12. Technology- publish an advisory
13. Facilitation and Resolution - provision of a laptop or P.C. to committees beginning with the 1994 Delegates' Assembly
14. Art Teacher Preparation Standards- formation of an Ad Hoc Committee
15. Leadership Training /Site Based Management-facilitation of leadership and arts advocacy materials and training
16. Guidelines for Content of Teacher Portfolio- develop guidelines
17. Position Statement Regarding Standards for Teacher Preparation- produce and distribute a document
18. National Awards Program-formation of an Ad Hoc Committee 19. Compilation and Access to Advocacy materials- hire a professional ad agency to disseminate information

There are plans being made for an inter affiliate conference to be held in 1995. More information will be forth coming from Laurie Hicks.

Chicago Art Institute Lion

The first item was withdrawn and all others were passed by the delegates' assembly. The regional vice-presidents will present all motions/resolutions to the board in late June. The board will pass, reject or ask for clarification of the motions/resolutions. Work will be assigned to the committees, etc. and reports will then be made at the next convention.

Items discussed by the Inter Affiliates:

WHAT'S IN A NAME?

AFFILIATE OR?

Should there be a name change for the affiliate? How should it affect the function or character of various groups?

Please send your comments to:

Karen Branen
10543 Wyndcliff Drive
Orlando, Florida 32817-3329

A Proposal to Change the Title Women' s Caucus to The Caucus on Gender Issues

In view of the current multicultural debate on the anthropological origins of the concepts " men /women" and male/female," it may be time that the Women's Caucus considers a more inclusive term for its title, for a more socially-neutral term when referring to our group (Easterday, 1993). No longer does the term "Women's Caucus" describe our membership, for that matter, the range of our efforts, which have expanded to include issues such as gay and lesbian rights and counter-prejudice against "advanced white males" (AWM). Women have, more or less gained an equal footing with our men colleagues in various settings. In itself, the title (WC) neglects a number of issues that surround its predorninantly one sex orientation. The preferred concept of Gender; referring to masculine and feminine roles, containes positive human qualities of both sexes and is neutral regarding issues of sexual orientation.

Taking an anthropological stance, the terms "male/female" derive from colonial (tyrannical,puritanical) roots. F or example, in (translated) histories of Hawaiian culturel religious references ere commonly made to "(the god) Kane— he is gracious."[Emphasis added.] This male interpretation as was posited by Malo (1951) Originally, howevrer, the terrn referring to god was gender neutral, as much of Hawaiian culture was gender equal. Malo's observations, it turns out, were based on the postmissionary sociey which had been systematically tught to relegate domestic tasks to wornen. Much of the gender categorization was imposed according to a Euro-American model. Prior to that time, religious symbolism tended to be spiritually-based rather than sexual. Sex role differences have been traditionally exagerated or misinterpreted by EuroAmerican writers and translators, who brought to their studies beliefs in biologically-rooted, gendered social positions (Linnekin, 1990) rather than independent of mind.

Other arguments for a name change are brriefly noted:

1. The contributions of feminist research—methodological as well as substantive - have important implications for many, if not rnost, areas of traditional academic study. Outreach efforts toward the broader art education community would extend the impact and meaning of gender.

2. Men as well as women are diminishedby gender bias, as when males are discouraged from pursuing careers teaching art to young children.

3. All persons of all ages and sexes have the right of self-defense against violence and oppression, and should be empowered and supported in such efforts.

Our purpose in preparing this statement is to initiate discussion. While all of us hold independent and differing views on this issues we do believe that it is crucial for the Caucus to undertake this discussion at this time. It provides us with a forum in which to reaffirm our purpose within the NAEA and to be sure that we are meeting the needs of the Caucus'constituency. in light of such issues surrounding sexual role referenced terms We suggest that our title be changed to **The Caucus on Gender Issues** [discussion prepared by Mary Stokrocki, Charles Weider, and Doug Blandy.]

References:

Beckworth, M. (1970). ***Hawaiian Mythology.*** Honolulu: The Univeristy Press of America

Easterday, A. (1993). ***Gender and Sexuality.*** Eighth Annual Colloquium "Colonialism at home and abroad." Tempe: Arizona State University.

Women's Caucus Business Meeting, 1993
Martha Daugherty (front), Sharon Kesterson Bollen (mid.), Debbie Shank Smith (r)

A Book Review

by Sharon Kesterson Bollen
College of Mount St. Joseph
Cincinnati, Ohio

Title: ***Breaking the Rules: Audrey Flack: A Retrospective 1950-1990***

Editor: Thalia Gouma-Peterson
Publisher: Harry N. Abrams, Inc., New York 1992
ISBN: 0-961-2276-12 (paperback)

This is the catalog for the traveling exhibit of the same name which was on view at four museums during the past year: Wight Art Gallery, UCLA 3/22-5/17/92; Butler Institute of American Art, Youngstown, OH 6/28-8/9/92; National Museum of Women in the Arts, Washington, D.C. 9/29 - 12/17/92; The J.B.Speed Art Museum, Louisville, KY 1/12-2/28/93. The exhibit and the catalog show the full range of Audrey Flack's efforts — from the abstract expressionism of the 1950s, through her signature photo realism of the 1970s, to the goddess sculptures of the 1990s.

Thalia Gouma-Peterson, who served as curator of the exhibit as well as editor of the catalog, states that her purpose in organizing the show of Flack's work was "to make the wider public aware that she has done much in addition to the Photo realist paintings for which she is so well known." Dr. Gouma-Peterson, Professor of Art History at the College of Wooster, succeeds in her mission. Flack is presented, through the retrospective, as a highly accomplished and surprisingly diverse artist.

The exhibition, which I saw at the J.B.Speed Museum, was arranged chronologically so that the viewer first encountered the large abstractions of 1950-52, small still lifes, and some eye-catching self-portraits (1952-60). The 1960s are represented by public portraits and political paintings (Rockefeller, 1963; Kennedy Motorcade, 1964; Carroll Baker, 1964; War Protest March, 1968) based on news media photographs and executed in increasingly colorful oils. In the 1970s, Flack took her own slides and projects them onto canvas (Farb Family Portrait, 1970). Her series Madonnas, based on the works of 17th Century Spanish sculptor Luisa Roldan, shows Flack's interest in feminist and spiritual themes Her most prolific period of painting was between 1973 and '77 during which she created two significant series of still lifes - the Gray Border series and the Vanitas. She airbrushed acrylic paint s — often combining them with oils; she used idiosyncratic symbols within the formal constraints of the still life tradition. World War II, Marilyn, and Wheel of Fortune demonstrate her most original and brilliantly colored approaches. From 1978-'83, Flack worked in a more calm and painterly style. Hannah (1982), a portrait of her daughter, takes on frontal, serene, and formal characteristics. It hearkens back to the qualities of ancient female effigies; it also anticipates the goddess sculptures of the late '80s.

While the paintings are arranged in chronological order in the exhibit, the sculptures are dotted throughout. (In the catalog, the figures are clustered together.) Flack has worked almost exclusively on the goddesses for the past decade. Her bronze figures are an attempt, Gouma-Peterson contends, "to free the female body from its passive objectification and give it vitality, energy, and independence associated in Western culture with the male." Flack's figures do not adhere to historical stereotypes of femininity. Her goddesses are muscular, athletic, confident and active.

Breaking the Rules, the catalog, echoes some aspects of the exhibition. Its introduction and six essays (three by Gouma-Peterson) discuss Flack's work in chronological order: "Reflections in a Mirror: The Self-Portraits of Audrey Flack:1952-1982;" :The Person, the Studio, the World: Audrey Flack in the 1960s" (Patricia Hills); "Audrey Flack's Still Life Paintings in the 1970s" (Lawrence Alloway); "Iconic Images for a Secularized Age: 1980-83;" "Breaking the Mold: Audrey Flack's Sculptures" (Susan P. Casteras); "A Gateway to the City of Rock Hill: Civic Pride in a Fragmented World." These thought-provoking and articulate essays provide concise yet thorough explanations of the works in the exhibit. Each article is self-contained and concentrates on specific aspects of the works, according to the interests and perspectives of the writer. This leads to some disjointedness in style and emphasis among the essays but is acceptable as we are treated to fairly in-depth presentations of the art works of each decade. It is left to the readers / viewers to make connections and to see the evolution of ideas and themes as they unfold or reappear.

The catalog is abundantly illustrated with a profusion of richly colored and black-and-white reproductions. The former are often large, filling entire pages and are of remarkable quality —sharp, crisp, brilliantly vivid. These illustrations are essential to an understanding of Flack's development and contributions; they must be carefully scrutinized. So, it is a treat to find them so very pleasing to the eye.

The text is followed by sufficient end notes, an adequate index, a brief biography, a lengthy exhibition history, and an excellent selected bibliography.

I have always found my students to be intrigued by Audrey Flack's work and eager to know more about her. Your students may well feel the same. Peter Morrin, Director of the J.B.Speed Art Museum and co-organizer of the exhibit, helps to explain the popularity of this contemporary artist: "The fascination of Audrey Flack's art lies in its originality and independence. She paints and sculpts from conviction....The enduring main currents of her art lie more in subject matter than in style, more in defiance of canons than adherence to them...Flack's work has always been rawer, more elemental, and closer to the heart...What she achieves is artistic honesty, an art of immense power, and very

personal monumentality." This catalog will serve well as an introduction to this unique artist and her first 40 years of creative production!

Audrey Flack

A Book Review

by: Sharon Kesterson Bollen, Ed.D.
College of Mount St. Joseph
Cincinnati, Ohio

Title: ***The Voices of Women Artists***
Editor: Wendy Slatkin
Publisher: Prentice Hall, Englewood Cliffs, N.J.
Publishing Date: 1993
ISBN: 0-13-951427-9

This book reprinting key texts by woman artists is necessary because practically none of these writings are integrated into existing source books, announces editor Wendy Slatkin. The selections by well known women artists from the 17th to the 20th century, focus on the artists' attitudes towards their creative endeavors, but also reveal their perspectives on marriage, motherhood, cultural identity of women, gender politics, and what it means to be a woman artist in their historical contexts.

An implicit thesis of the text is that women artists have a different story to tell about their lives, careers, art than do men. Women seem more preoccupied with how these aspects of their existence are conditioned by society's stereotypes as to what is right and proper activity for females. Slatkin excerpts from letters, journals, autobiographies, conversations and interviews to tell us the stories of both the woman artists and the societies in which they lived.

Women artists, Slatkin points out, participated in the male mainstream culture and, by virtue of being professionals, were actively speaking the male language of the visual arts. They worked hard to learn and identify with the language. Yet, it is evident throughout the book that the women artists were still cognizant of their being different from their male counterparts. There was no way to ignore or to avoid their gender. And it is this self-awareness that is a commonalty among women artists living in different eras and circumstances.

The excerpts from the autobiographies are most poignant because they
represent a gutsy move by women artists; autobiographies simply weren't written by women. Patriarchal society expected women to be private and silent. But women artists, seemingly expecting to be forgotten upon their deaths, wrote their stories to give themselves a future voice. The autobiography is, Slatkin proclaims, a bid for immortality.

The Voices of Women Artists is divided into five parts according to chronological order:

I. European Artists, 1600-1800 - Artemisia Gentileschi, Rosalba Carriera.

II . Expanding Opportunities, 1800-1914 - France: Elisabeth Vigee Lebrun, Rosa Bonheur, Berthe Morisot,

Marie Bashkirtseff; England - Anna Mary Howitt, Louise Jopling, Elizabeth Thompson Butler, Anna Lea Merritt; America - Harriet Hosmer, Mary Alcott, Mary Cassatt, Enid Yandell, Janet Scudder, Cecilia Beaux; Germany - Paula Modersohn-Becker, Kathe Kollwitz.

III. World War I to World War II: 1914-1945 - Barbara Hepworth, Emily Carr, Georgia O'Keeffe, Frida Kahlo. Note: O'Keeffe's name is misspelled in the Table of Content a sloppy mistake.

IV. The United States: 1945-1970 - Lee Krasner, Louise Nevelson, Alice Neel, Eva Hesse.

V. Contemporary Trends: 1970-1985 - Judy Chicago, Mary Kelly,

Eleanor Antin, Anne Truitt, Cindy Sherman, Faith Ringgold.

For each of the 32 women artists, there is a preface which includes a biographical sketch, a few comments introducing the subsequent artist's remarks, and some analysis of the artist's statements. Then the artists are given space to speak for themselves, and the readers are left to their own reflection and interpretation. This makes for an exciting adventure - an unsullied glimpse into the life and thoughts of the artists. It is an intimate monologue and a rare opportunity to see what is in the minds and hearts of some of the most famous women artists in history

For example, there is the impassioned plea of Paula Modersohn-Becker to her estranged husband on September 3, 1906: Let me go, Otto. I do not want you as my husband. I do not want it. Accept this fact. Don't torture yourself any longer. Try to let go of the past. Please do not take any further steps to bring us back together. It would only prolong the torment. There is the despair of Marie Bashkirtseff in her diary:

January 10, 1879: It I don't win fame quickly enough with my painting I will kill myself, that is all. I made up my mind to this several months ago. In Russia once before I wanted to kill myself, but I was afraid of hell. I will kill myself when I am thirty years of age...I am speaking very seriously, and am quite pleased at having settled it so far. Kathe Kollwitz offers a tragic commentary almost 30 years before her death and before some of her finest accomplishments: March 31, 1916: I am overcome by a terrible depression. Gradually I am realizing the extent to which I already belong among the old fogies, and my future lies behind me. Now I am looked upon more or less kindly as a dignitary. If I had less of a name...I would be rejected.

While each artist's remarks are naturally individualistic and while there is no attempt by Slatkin to impose a theme, there are frequent references to the status of being a woman in society. Rosalba Carriera said in 1746: The defense of our gender against so many great intellects who have so strongly attacked it, can appear to be too complicated a task to be undertaken by a woman. This doesn't mean that I am going to admit that we are by nature less able than men for such enterprises...Man, through interest or inclination are generally so against us, that we cannot expect any man to be so generous as to stand up and be the champion of our sex, against the offenses and oppressions of their own sex.

Over 200 years later, Alice Neel stated: "I didn't let being a woman hold me back. There was a man on the Project: Oh, Alice Neel! The woman who paints like a man! And I (told) him that I did not paint like a man but like a woman - but not like a woman was supposed to paint...and I never thought it was a man's world. I thought women were always there, even though they may not have participated fully. Art doesn't care if you're a man or a woman. One thing you have to have is talent, and you have to work like mad.

This book provides a fascinating picture of woman artists over three centuries The excerpts are well chosen, lucid and diverse. It is the reader who makes the thematic connections, which makes the reading more rewarding.

The lay out and presentation are fine, making the material easy to organize and read. There are some black and white reproductions scattered throughout (but usually only for the best known of the artists). I suggest it would be beneficial to have one work reproduced for each artist. This is meant to be a college text book and as such, it can be assumed that for many students this will represent the first encounter with the artists. Some context is necessary. Having a familiar reproduction illustrate each artist's section will help the student to remember, categorize, associate the artist with her work. And for those readers for whom the book must stand alone, it is critically important to offer some idea of subject matter, style, technique, media, etc. so that the reader is introduced not only to the words but to the art of each woman.

Overall, The Voices of Women Artists is an essential addition to your library of Women Artists books. I intend to use it as a companion to Slatkin's Women Artists in History (2nd edition) in my Art History: Women Artists course. I believe the students will be very enthusiastic about a textbook that brings them into the worlds and minds of the artists they are studying.

"Women in the Arts Day" in Tennessee

The governor declared July 15, 1993 to be statewide "Women in The Arts Day" in conjunction with a public forum featuring artists from the exhibit "Tennessee: From the Mountains to the Mississippi". The forum compared the art of Tennessee's women artists to other women in both the historical and contemporary world. For the past two years the Tennessee Committee of the National Museum of Women in the Arts has been preparing for an exhibit of ten Tennessee artists at the Museum in Washington D.C. Regional juried exhibits resulted in a statewide show currently at the Tennessee State Museum in Nashville until September 19. From that show ten artists will be chosen for the exhibit at the National Museum of Women in the Arts from December 3, 1993 - February 6, 1994. The state committee has developed educational materials from the exhibit for distribution throughout Tennessee's schools.

"Judith Beheading Holofernes" oil on canvas by Artimesia Gentileschi

Lucy Holme, *A Holiday Occupation*, ca. 1892–93. Salem County Historical Society, Salem, New Jersey. Included in the exhibition *American Art at the 1893 World's Fair*.

Dr. Pearl Greenberg Retired: Scholarship Fund Begun

Dr. Pearl Greenberg has retired after 28 years as professor and coordinator of Art Education, at Kean College, New Jersey. She has been a member of AENJ since joining the Kean faculty and she has been a speaker at every conference since then, in addition to serving for many years as the chair of the Higher Education section. She was New Jersey Art Educator of the Year 1980, and recipient of the Governor's Award in 1985.

Pearl was named a FELLOW of the NAEA at the recent Chicago convention, and was at every NAEA convention for over 25 years, and is a lifetime member. In addition to her duties at Kean, Pearl has served twice as Director, Higher Education Division of Eastern, and chaired the Professional Materials committee. She was involved in developing th guide to curriculum materials, published through NAEA and written by the V.P.'s from all four divisions, co-edited the NAEA book ***Lifelong Learning and the Visual Arts***, and the Spring 1993 issue of ***Studies on Lifelong Learning***, in addition to being a founding member of the Lifelong Learning Affiliate of NAEA. Author of over 40 articles, three books, and co-editor of three others, she plans to continue her fiber work, writing, and involvement with the concerns of art education as a consultant.

Those interested in donating to a scholarship in her name, (The PEARL SCHOLARSHIP FUND) are invited to do so by sending a check to the Fine Arts Department, Kean College of New Jersey, Union, NJ 07083.

NATIONAL ART EDUCATION ASSOCIATION WOMEN'S CAUCUS

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Left to Right: Renee Sandell, Kristin Congdon, Elizabeth Garber, Robyn Turner
At the 1993 NAEA Women's Caucus Business Meeting

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BALTIMORE CONVENTION PLANS: MARK YOUR CALENDARS!

WOMEN'S CAUCUS LUNCHEON

MONDAY, APRIL 11, 1994

The annual Women's Caucus luncheon will be held on Monday, April 11, 1994, from 12 - 2:00 PM at the Helmond, Cuisine from Afghanistan, 806 North Charles Street. The restaurant is located in Mont Vernon area, a short taxi ride from downtown Baltimore's Inner Harbor.

Internationally known artist, **Joyce Scott**, will deliver a talk entitled "Improvisational Beadwork." Joyce Scott's widely exhibited work is concerned with issues of representation; she investigates body language, body type, and self-image — in object making or theatrical performance. Scott addresses issues of racism and sexism through art that is both humorous and allegorical, challenging our perceptions while seducing us with charged insights and beautiful visual dexterity of her objects. Working within the context of southern American and African handicraft traditions, along with her own family history, Joyce Scott uses the enduring impact of these cultural legacies to delve deeply into contemporary interpretation of social cultural beliefs. Ms Scott is well known for her performances, installations, and work in fibers and fabrics, especially pieces utilizing beadwork. She has been an artist in residence in schools across the country and her work is in many collections.

About her work, Joyce Scott says: "I'm not an artist solely schooled in the Western values of intellectual aesthetics. I've lived and worked with family members who prized their birthright and continue a heritage through the visual and performing arts. Quilting is the main avenue of endeavor for my grandmother, a grandfather, and my mom. Talking about women's work, stitching memories into pages of fabric, family diaries with the sense of worth accorded to labors of love, whether immediate or through osmosis, this environ has helped to shape the 'me' of my art."

The luncheon is being organized by **Renee Sandell.**

Plan to join us for a memorable experience in this beautiful restaurant featuring sumptuous Afghan fare. The buffet feast consists of various appetizers, salads, and main dishes (with vegetarian choices) plus dessert, soft drinks, and coffee or tea. The cost is $16.50 which includes the complete buffet, plus tax, tips, and speaker's fee. Cash bar will be available.

We hope that many of you will attend and invite new Women's Caucus members. Seating is limited and available on a "first come, first" serve basis.

To guarantee your Reservation, please send your check, payable to NAEA Women's Caucus, as soon as possible to: Dr. Kathy Connors, 278 Long Hill Road, Wallingford, CT 06492-4944. (See reservation form page in this issue.)

Renee Sandell

Women's Caucus Luncheon

with Artist Joyce Scott

Reservation Form

*Your Name*_____

*Your Address*_____

_____

*Your Phone Numbers W:*_____ *H*_____

*Names and/or Number of Guests:*_____

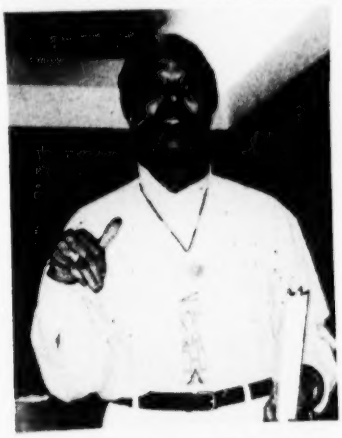
*Amount Enclosed:*_____

Special comments or notes:

Marva Lee Pitchford-Jolly Talks About Her Life, Teaching, and Art Career at Women's Caucus Luncheon, Chicago, 1993

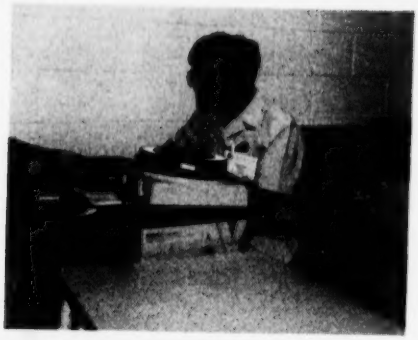
Many women's caucus members enjoyed Marva Jolly, renowned sculptor and ceramicist as she shared many insights about living, being an artist, and teaching, filled with humor and wisdom. Our annual convention luncheon is something to look forward to each year. It is a delightful time to meet with one another informally, share tastey meals, and be inspired by the guest speaker.

Marva Jolly (l) enjoying conversation at the Women's Caucus Luncheon, 1993



Marva Jolly (r)presenting her talk at the Women's Caucus Luncheon

Pat Keegan (l) and Joyce Hannah, WC Members from Connecticut, enjoy Chicago ribs.



Gil Clark works projector for Enid Zimmerman Montreal, 1993

(l. to r.) Kristin Congdon, Women's caucus President;
Laurie Hicks, Co-President Elect;
Crickette Todd, Treasurer;
Maryl Fletcher De Jong, Secretary

Crickette Todd and Maryl Fletcher De Jong prepare for Chicago W.C. Business Meeting

Buffalo State College Graduate Student and Teacher Mia Marsh (l) and her mother install a piece of wearable art in a recent student exhibit for art education members.

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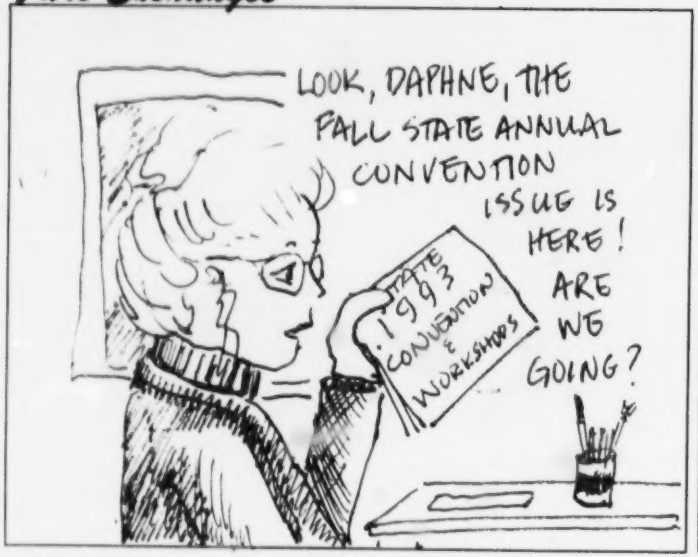
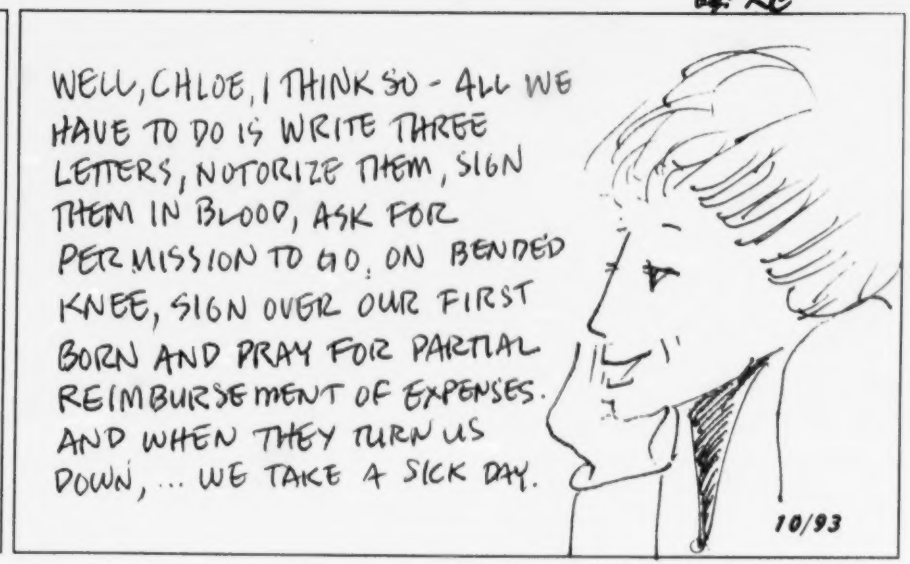
Top: New York Women's Caucus Members at the Chicago Luncheon
Bottom: The Chicago Luncheon was enjoyed by a great many members

(l to r) Carmen Armstrong, Martha Daugherty, and Linda Sue Chazin at the Women's Caucus Luncheon, Chicago, 1993

Fare Exchanges

by: KC




WELL, CHLOE, I THINK SO - ALL WE HAVE TO DO IS WRITE THREE LETTERS, NOTORIZE THEM, SIGN THEM IN BLOOD, ASK FOR PERMISSION TO GO, ON BENDED KNEE, SIGN OVER OUR FIRST BORN AND PRAY FOR PARTIAL REIMBURSEMENT OF EXPENSES. AND WHEN THEY TURN US DOWN, ... WE TAKE A SICK DAY.
10/93

WOMEN'S CAUCUS MEMBERSHIP FORM National Art Education Association Affiliate Make Checks Payable to NAEA Women's Ccaucus

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